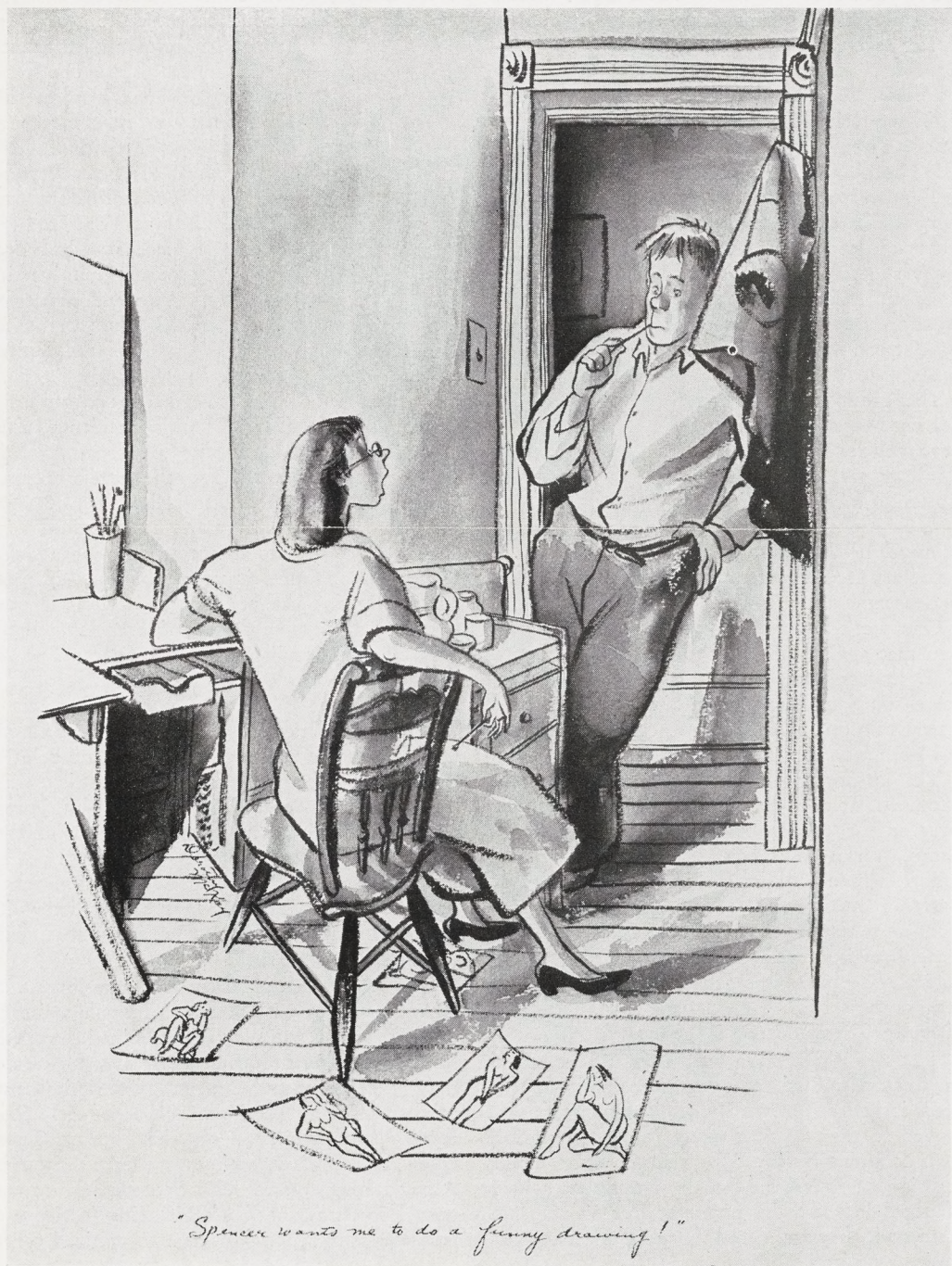


# SAN FRANCISCO ART ASSOCIATION BULLETIN

MAY, 1937

ALUMNI NUMBER

Vol. 3, No. 12





## A Handful Enrolled

### The Alumni's Founder Traces Its Tradition

By MARIAN HARTWELL

**S**PRING URGE to get things started was in possession of everything. It was March 21, 1871.

A group of men surveyed the Museum Room of the Mercantile Library at 313 Pine street. Thirty years charged with the drama of western development lay behind them—years in which a vigorous and colorful life had found its focus in San Francisco. Wealth was increasing with fabulous rapidity. The Fairs, Stanfords and Hopkins occupied Nob Hill and other mansions were being built that needed elegance of decoration. In fact, Art was in demand. Of lithography and painting there was already a supply. The time was ripe for the development of a *Salon*.

The group gazed about. Yes, the Museum Room would serve well for the present. But a gallery was not their conception of a *Salon*. An isolated community with unlimited resources needed its own center of art training, its own library of art. Their plan became civic in scope.

One week later, this same group of earnest men met again, this time to organize. A Board of Directors composed of J. B. Wandesforde, president; Sam Brookes, F. Whympier, and Edward Bosqui, all artists, was chosen. Thus the San Francisco Art Association came into being.

The library and gallery absorbed immediate attention. It was three years before a suitable director for the school to be established was found. Virgil Williams, a man of force and ability, whose background included years of study in Europe and whose personality commanded attention was finally invited to fill this place. Backed by a Board of Directors whose purpose was to make the school an important art center, the school, then known as "The School of Design," was opened in February, 1874.

The Art Association and its activities seized the imagination of San Franciscans. Within two years it had outgrown its original quarters and moved further up Pine street into the building then occupied by the Bohemian Club. Members of this club found the thriving young art school of great interest. At noon, or during the late afternoon, they wandered through, often accompanied by Virgil Williams.

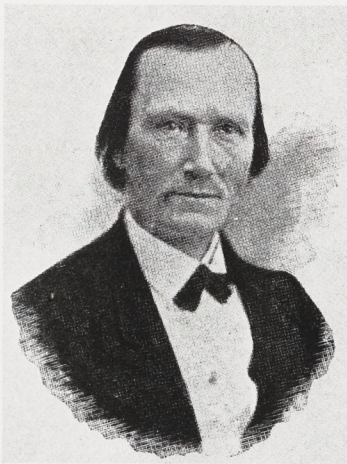
Time passed, other art groups formed, and other centers of study. Dissenters who had caught a quota of conviction broke away to assert their newly-found ideas. These achieved degrees of self-expression, but in time found themselves merged with the Art Association through the unavoidable influence of those who persisted in looking over fences.

In the meantime, the glamour and interest in social life had passed its peak for some. Questions as to the intelligent dispositions of great fortunes and even great houses presented themselves. In 1891 Mr. and Mrs. Stanford dramatically founded a university near Palo Alto and brought distinguished educators there from all parts of the United States. In 1893, Edward F. Searles deeded the magnificent Mark Hopkins residence to the University of California, in trust for the San Francisco Art Association.

The Art Association, with its lingering idea of a *Salon*

*of the Arts*, found itself established—if more adequately for the brilliant receptions it gave than for a creative school of art, nevertheless perfectly in keeping with the times. The romance of its story has not been written. It is a mirror, in which the self-assured reflections of vivid personalities of finance, music and art mingled; one in which the intensity and color of life were absorbed with equal ease in this modish era of sentimentalism. Art was emphatically fashionable and cultural; it was typical of that era that education in the arts was prescribed by the best families for their daughters, whose names are recorded in the early class lists, with perfect reserve, under the family names, with only the prefix "Miss".

The school on the hilltop outgrew its one instructor, whose wife had been his sole assistant. Yelland, fresh from New York, joined the teaching staff, and introduced crayon as a medium of drawing. Narjot and Carlsen left their influence on the students; Fred Yates and other early California painters served on the faculty. Later, when Arthur Mathews became Dean, assisted by Amedie Jouillan and John Stanton, the school, then known as the Mark Hopkins Institute of Art, had earned its place as a recognized center



J. B. WANDESFORDE, first President,  
Art Association.

(Concluded on page 6)





PORTRAIT CLASS when the school occupied the old Mark Hopkins residence. Arthur Mathews, Instructor, 1897.

## Mood vs. Method

### Jury Problem Still Holds Spotlight

By RAY BOYNTON

**T**HERE is an aphorism of Leonardo da Vinci's which reads, "You do ill if you praise, but worse if you censure what you do not rightly understand."

It is not so easy to understand the workings of a jury when you are a member of it and certainly more difficult from the outside when you see only the final results and have not seen the rejected. No jury is infallible and the jury of our recent Annual was not unique, but its job was made more exacting by the limited hanging space that was available.

It seemed evident to me in the first view of the show that the jury maintained a fairly consistent attitude which gave the exhibition a distinct character worth commenting on. Whether they did it by design or not, the tone of the show reflected greater concern over mood than method. As to method it was distinctly heterogeneous, one might say even conservative—leastwise not biased in favor of or against any method as method. Distinctly sympathetic, however, to mood and expression (to use a shop-worn word) no matter what method was used to achieve it. Even though it sometimes put the obvious and the shallow with the rich and the deeply felt, I think it is a healthy turn of affairs. There was a happy lack of merely smart paint-

ing. It does in some degree reflect the concern and the tension that is in the air nowadays which makes everyone question whether the artist can say he has reflected significantly his time and environment.

The term "modern" has stressed too much and too exclusively the mechanics of painting and made us over-conscious of method merely as a justification of effort—taking great and elaborate pains to say nothing. Mood and content have never been neglected in a vigorous art.

### Alumni Sketch Group

On Sunday, June 6th, the Alumni Hikers and Sketchers will sketch in Belvedere, Paul and Laura Hunt acting as leaders.

The group will meet at the Northwestern Pacific Ferry. Boat for Sausalito leaves 8:45 a. m. Belvedere-Tiburon bus meets boat.

Return buses leave 3:33, 4:25 and 5:00 p. m. Alumni and friends are welcome.

An exhibition of water-colors from the last San Francisco Art Association Water-Color Annual has been assembled by the Museum for circulation throughout the galleries of the West Coast and Middle West. These paintings by Bay Region artists will be on circuit for a year.



## Art Association Gallery in Museum

THE ARTISTS of the San Francisco Art Association will see the consummation of their repeatedly expressed desire for a gallery of their own when the southwest gallery of the San Francisco Museum of Art is turned over to them in January, 1938.

Through the cooperation of Dr. Morley, this gallery will be held for the exclusive use of the Art Association and will be available for one-man or group shows, to be changed every few weeks.

The date of the opening has been determined by the Museum's full calendar of exhibitions for the rest of this year. This, however, gives time for the preparation of material, and with the graphic and water-color shows to be held this Fall presents a program of great interest to Art Association members.

In assuming the responsibility of a gallery in the Museum the artists are pledged to present work that justifies this venture. The Artists' Council urges the artist members to exert every effort to make this gallery the most vital and interesting spot in the Museum.

Details regarding the rotating of shows, method of selecting exhibitors, etc., will be forwarded to active artist members shortly.

### New Members

*Lay*—Mrs. Chester Cramer, Mrs. Simone J. Hotaling.

*Active Artist*—Mr. John Langley Howard, Mr. Donald Forbes, Mrs. Marian Cunningham.

*Associate Artist*—Miss Pauline Ivancovich, Miss Isabel Davis, Miss Betty Ford, Mrs. Madeline de Haven, Mrs. Walter Arnstein.

The Artist's Council requests that all applicants for artist membership in the San Francisco Art Association state upon their application the media in which they work.

At right—VIRGIL WILLIAMS, honored by his students on his 51st birthday. On the reverse side of the original is inscribed "Miss Alice Chittenden, with the affectionate regard of her old teacher, Virgil Williams, October 29, 1880."

## Ryder to Address Paris Conference

CALIFORNIA will be personally represented in Paris this summer by Mr. Worth Ryder, of the University of California Art Department, who has accepted an invitation to talk before the International Art Congress on the work of the Federal Art Project. Mr. Ryder will build his talk around the large public works in mural decoration, mosaic, fresco, tempera, and sculpture, in California, as that is the work with which he is personally familiar. He will supplement his talk with photographs and colored reproductions of outstanding California projects, which may result in the strange phenomenon of creating a more intelligent and comprehensive understanding of the program of the California Federal Art Project on the other side of the globe than there is right here at home.





## San Francisco Art Association Bulletin

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Bulletin Editor . . . . . MILDRED ROSENTHAL  
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THE BULLETIN will not be published during June and July.  
The next issue will appear in August.

### The Alumni

IN DEDICATING this issue to the Alumni Association, California School of Fine Arts, *The Bulletin* honors also the Alumni's founder and first president, Miss Marian Hartwell, who has in this number recorded in part its tradition.

When, one evening in December, 1932, we were invited (one of a group of four) to Miss Hartwell's studio to discuss what she had briefly described as "a very important matter," we were unprepared for the carefully presented outline of an alumni association of the school, material for which had obviously occupied months of her time and thought.

The complete analysis of what the development of the alumni would mean, the research that it would entail, seemed staggering to us at that time. And yet in less than five years the Alumni Association has within its files a list of former students that well represents every era in the life of the school. Also, it has started a collection of data of vital interest to the Art Association itself.

We know, however, that the Art School has witnessed associations of its alumni before and that through lack of proper nurturing they have disintegrated and passed out of existence. This is a hazard that often is present when an enterprise of any magnitude lies in the hands of volunteer workers. Enthusiasm for any project is difficult to maintain when it must constantly give precedence to more personal considerations.

The growth of the alumni as it stands today places it almost beyond a volunteer status. It is a valuable adjunct to the school and the nucleus of a far-reaching influence.

When university presidents not only morally but financially sponsor their alumni groups, it is because of the recognition of these facts. This opens an avenue of thought that we might well ponder over, ourselves.

THE BULLETIN is indebted to Mr. Arthur Mathews and Mrs. Alice Chittenden for the photographs of the portrait class and Virgil Williams, as well as for assistance in assembling material for this issue.

### An Alumna Contributes

DOROTHY MCKAY, whose cartoon, especially drawn for *The Bulletin*, appears on the first page, is the McKay of Esquire, Life and College Humor and more recently of Collier's and The Saturday Evening Post.

A former student in Spencer Macky's night class at the California School of Fine Arts, Dorothy McKay's sole art instruction was achieved in the six years of earnest night study, while she held a position during the day as private secretary. Whether, according to Spencer Macky, Dot's enthusiasm for the school was entirely due to her devotion to her work, or whether Donald, who appears in the drawing, and who also was a student at the same time, played a part, he cannot say. At any rate, their marriage occurred a year before they left the school to try for fame and fortune in New York.

That they have achieved their purpose is worthy of praise, for the first four or five years in New York, when Dorothy McKay again became a secretary, were gruelling ones. Finally, when Life accepted one of her drawings, she turned exclusively to illustrations of humor.

### Carnegie Grant for Museum

THE San Francisco Museum of Art was recently awarded a grant in support of their adult education program, which includes a course of forty sessions in the Museum and an extension division to serve communities in California having no gallery and those too far from museum centers to enjoy the opportunities of large public galleries.

The San Francisco course in the Museum will be given in three separate series, one during afternoon hours and two in the evening. All three will open in October, 1937, and run through May, 1938. A Carnegie Room will be especially installed to demonstrate basic principles of design and various periods in art. Exhibitions illustrating each division of the course will be on view as the course progresses.

The Extension Division will supply small exhibitions of large color reproductions, original works to illustrate technique, explanatory mounts and carefully prepared labels. These exhibitions will be circulated in rotation to many California towns through clubs, schools, libraries, and other organizations interested in developing art appreciation and enjoyment in their own communities.

No similar grant for adult art educational activity has previously been awarded to a western museum. Public announcement of the grant will be made early in June and detailed outlines printed for distribution to individuals interested.

—C. D.



## A Handful Enrolled

(Continued from page 2)

of art instruction.

Courage and tact had played major roles when radical shifts in art emphasis were introduced during those years. One incident took place the first year that life drawing became part of the school's curriculum—with separate classes, of course, for men and women. It was the afternoon before the opening of the Annual Exhibit of student's work. The jury of awards was mixed, four men and one woman. As they approached the room where the life drawings hung, they faced a task that had never before confronted them. They agreed in delicacy that the gentlemen of the jury enter the room and make their decisions, and then later, the one lady, Mrs. Alice Chittenden, reach her conclusions undisturbed!

Transition, however, was well under way when abruptly heaps of stone and piles of ashes were all that was left of that famous landmark. With the historic fire of 1906, customs, and modes of thought, even, were burned away.

Upon the same location, more humble in appearance, but still commanding in position, the California School of Fine Arts appeared. Set upon a fresh course, more dependent upon the vitality of life and thought bred within its own walls, the new school was the first to function in a building especially designed to fit its needs. The list of those who constitute the school from the beginning; who have greatly contributed to it or taken from it; who have helped to influence the character of American painting and sculpture, art education, commercial and industrial arts, is too long to mention. Only last year ended the interesting life of one of the school's first students, Chris Jorgenson, who, on the morning of February 6, 1874, was seen patiently sitting on the steps of 430 Pine street, one of the handful that enrolled. His many paintings of national parks are bequeathed to the Yosemite Park Museum.

In its present location, which it has occupied for the past ten years, the Art School is established in surroundings that well fulfil the conception of its early founders. Its library is an increasing treasure house of fine books and reproductions of the works of great artists—its studios and curriculum far beyond the dreams of even those men of great vision.

But a tradition in itself, interesting as it may be, has little vitality; a tradition that gathers and holds creative power for the present and future is another thing. That fifty per cent of the Art Association's artist members are former students of the school is noteworthy, but a meager picture. It scarcely represents one per

cent of those who have attended the school. To say this approaches a leak is scarcely adequate. It seems to approach a hole in the bucket.

Students enter an art school because of a fundamental interest. They form a powerful influence in the art life and interest of their community. A recognition of this was responsible for the formation of the school's Alumni Association.

To establish a line of contact with those who have gone out from the Art School; to establish, through cooperation with the school, a way of developing new contacts; to create an expectancy of future art relationships in order to prevent frustration which inevitably arises when a young and gifted group sees no way to carry on; these have been the more important objectives of the Alumni.

Time and experience have given understanding of the elements involved. It is evident that these objectives are too important to both the Art School and the Art Association to be outside their definite consideration. The realization that both a tradition and a future are begun when the student enters art school is a point that commands consideration. That he forms as an alumnus a valuable link between the school and the Art Association; that his experience becomes invaluable in the development of policy and ethics is none too large a view. Pride as alumni is justifiable, but alumni of no indefinite interest; rather an enlarged conception of a San Francisco Art Association.

## Photography Salon

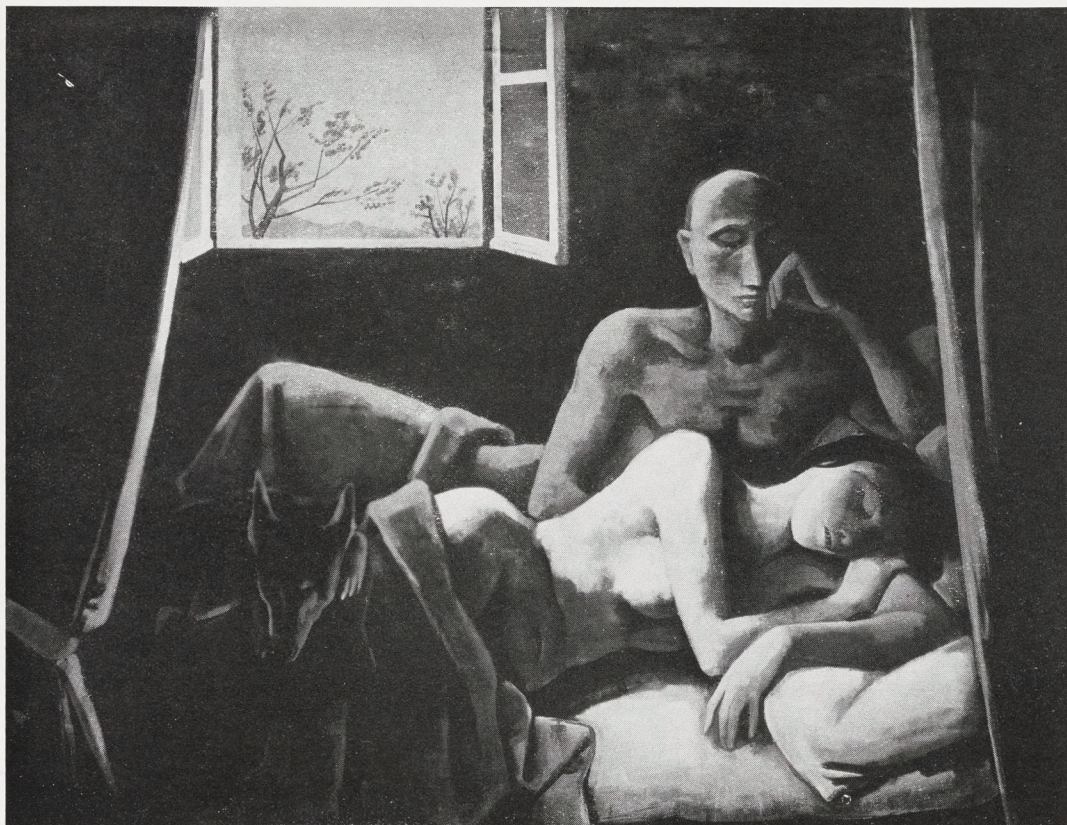
The Invitational Salon of Photography now showing at the San Francisco Museum of Art is drawing an enthusiastic attendance.

The Salon Committee, with the advice and assistance of their foreign representatives, has presented work from nineteen countries.

Each artist is represented by one picture of his own selection. To quote Mr. James C. Hobart, Jr., chairman of the Salon: "The Exhibition shows what the photographers are trying to do rather than what a jury thinks they should do."

The San Francisco Art Commission's purchase of Lucien Labaudt's painting "W 2" from the 57th Annual Exhibition of the San Francisco Art Association establishes a precedent of utmost significance to American art. This is the first instance of an American municipality awarding a purchase prize with the intention of forming a municipal collection of local contemporary art. The purchase prize was \$500.





EARLY HOUR, by Karl Hofer

## Karl Hofer

The exhibition of paintings by Karl Hofer at the San Francisco Museum of Art is a comprehensive representation of this forceful German contemporary. It is a show of major importance.

In writing of Karl Hofer, Kurt Roesch said:

"New inventions can be good, but their chances are diminished if they come of a mere striving after novelty. Hofer does not strive. He works with piquant sincerity. But life reflected in such a personality as his comes back to us with a poignancy that strikes deep into the feelings. He stirs into our being the flavor of the times in which we live. One is compelled by a keen, if melancholy, spirit to meet life as we must live it now.

"Artistic tact conceals his private feelings and opinions, social, political or religious. His pictures are no escape from reality into cool contemplation—despite the efforts of the eager intellectualism of aesthetic dictatorships to see them so. Hofer worked, and still works, in the spirit of the masters, in seclusion, but in knowledge of the world, the flesh and the devil.

"We see contemporary episode translated into a series of intense expressions in form and color which build into an epic of man's fate."

## Art School Exhibit

The California School of Fine Arts concluded its Spring Semester with a reception and exhibition of students' work on the afternoon of May 14th.

Every department of the school is represented in what is generally conceded as the school's outstanding exhibition in many years. The public is invited to view the work, which will remain on view through June 19th. Summer session at the school starts June 28th.

✓ ✓ ✓

The exhibition of pastels by Helen Salz at the San Francisco Museum of Art is the first of the work of this San Francisco artist in her own city. She has studied with Robert Henri, Rockwell Kent and Gottardo Piazzoni. Her work was shown at the Marie Sterner Galleries in New York last winter.

✓ ✓ ✓

Maynard Dixon is now working on a mural to be painted in the courtyard of the Presidio Junior High School. Dixon will utilize a new mural medium, that of cement color. The pigments are mixed directly with the cement base and applied thin, like calomine, with a brush or spray.



# SAN FRANCISCO ART ASSOCIATION BULLETIN

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## Current Exhibitions

*Amberg-Hirth*, 165 Post Street: Modern crafts by individual craftsmen. A menagerie of animals by Adolf Odorfer. New arrivals from Rena Rosenthal of New York.

*Art Center*, 730 Montgomery Street: Through May 10th-May 22nd, Water-colors and oils by Chee Chin S. Cheung Lee.

*Artists' Cooperative League*, 166 Geary Street: During the first two weeks of May, Group Show of Contemporary Local Photographs. Throughout the summer, Group Shows of Cooperative Members.

*Bay Region Art Association Gallery*, Fifth Floor, Capwell, Sullivan & Furth Building, Oakland: Open 1:30 to 5:30 p. m. daily, except Sundays and holidays. May 17th-May 29th, Special Exhibition of Oils and Water-colors, by J. Vennerstrom Cannon. Reception and tea honoring Mrs. Cannon on Saturday, May 29th, from 2:00 to 5:00 o'clock.

*California Palace of the Legion of Honor*, Lincoln Park: May 3rd-22nd, The Trend in Easel Painting. Throughout May, Memorial Exhibition of Water-colors and Drawings, by Simeon Pelenc. Coming in June, Goya Exhibition.

*DeYoung Memorial Museum*, Golden Gate Park: Throughout May, Trails of Steel, a photographic exhibition by Roger Sturtevant and David Stover. Beginning May 1st, New Exhibition of Indian Pottery from the Southwest.

*Duncan, Vail Company*, 116 Kearny Street: May 12th-26th, Oil Paintings by Jerome Jones. June 9th-23rd, Water-colors and Paintings, by Harry Bellingham.

*Paul Elder Gallery*, 239 Post Street: May 3rd-May 22nd, Lithographs, Etchings and Woodblocks, by Esther Presoir. May 24th-June 12th, Degas Reproductions.

*Federal Art Project*, Civic Center Library: May 24th-June 3d. Index of American Design plates consisting of textiles, furniture, pottery, iron work and puppets and American dolls.

*S. & G. Gump Galleries*, 246 Post Street: May 15th-31st, General Exhibition of Paintings and Prints.

*National Art Galleries of San Francisco, Inc.*, 565 Sutter Street: Beginning the second week of May throughout the month, Decorative Paintings by Paget-Fredericks. Exhibition of Sculpture, by Alec Miller. Exhibition of Original Costumes of Anna Pavlova.

*Oakland Art Gallery*, Civic Auditorium, Oakland: May 9th-June 13th, Second Annual Exhibition of Sculpture.

### San Francisco Museum of Art

Paintings and Drawings by Karl Hofer, through May 30. Exhibition of Art Techniques, through June 13. Paintings by Erle Loran, through May 30. California Junior College Art Exhibition, through May 22. Exhibition of Pastels by Helen Salz, through May 23.

Chalk and Crayon Drawings by John Gutmann, May 12-May 30. Paintings by Abel Warshawsky, May 12-May 30. San Francisco Invitational Salon of International Photography, May 15-June 13. Paintings by Alexey Jawlensky, May 16-June 29. Sketches of Modern Dance Movements, May 23-June 27. Marin Artists Exhibition, May 27-June 2. Robineau Memorial Exhibition of Ceramics, June 2-June 29. Painters and Sculptors as Illustrators, June 20-July 12.